

TRANSMISSION SCRIPT

50/LDL J 182E

SPOOL NO. H75930/72X

Duration : 24'36"

EPISODE TWO

'DOCTOR WHO' - 7D

'Time and the Rani'

by

Pip and Jane Baker

PRODUCER.....JOHN NATHAN-TURNER

DIRECTOR.....ANDREW MORGAN

THE SENDING OF THIS SCRIPT DOES NOT CONSTITUTE AN OFFER OF A CONTRACT FOR ANY PART IN IT

Rehearsal Script

Project No: 1/LDL J182E

"DOCTOR WHO" 7D

'Strange Matter' (W/T)

by

Pip and Jane Baker

EPISODE TWO

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OB REHEARSAL: 30th March - 2nd April

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STUDIO: 3rd, 4th & 5th May

CAST LIST

EPISODE TWO : 50/LDL J 182E

- 1) The Doctor
SYLVESTER MCCOY
- 2) Melanie
BONNIE LANGFORD
- 3) The Rani
KATE O'MARA
- 4) Ikona
MARK GREENSTREET
- 5) Beyus
DONALD PICKERING
- 6) Faroon
WANDA VENTHAM
- 7) Urak
RICHARD GAUNTLETT

"DOCTOR WHO" 7D'Strange Matter' (W/T)

by

Pip and Jane BakerEPISODE TWOREPRISE FROM EPISODE ONEO.B.1Ext. Lake. Lakertya. Day.

- 1) MCU IKONA reac -
he rushes in
looks out R in horror After soaring over
the lake, the
'bubble' plops
onto the mirror-
calm water and
skitters towards
a beach.
- 2) High/Sh over R/Shoulder
see Bubble bobbing on
Water
/Post-prod.FX/ The detonator fails
to make contact
with the lake's
surface but the
danger is not
past.
- 3) TIGHT on Water Ripple
twds cam
(add on Bubble with
Mel at post-prod)
- 4) Cam as if inside Bubble
TIGHT-Sh looking down
at Mel's FEET/DETONATOR The shore is
looming up and,
on its present
course, the device
will thump into the
bank.
- 5) MS IKONA looking down
Pan him L down slope +
R into Water past fg Rocks
to make 2sh with MEL (who is rocking cam boat)(hidden behind
Rocks)

EP.TWO

- 6) 2sh MEL (as if in Bubble)/IKONA
location Base Plate In desperation, MEL runs inside the 'bubble' to rotate the percussion cap out of harm's way.
- 7) CU BASE PLATE/DETONATOR She loses her balance, disaster seems inevitable.
- 8) CU IKONA - he looks up at Mel Bursting from cover, IKONA plunges, waist-deep into the water.
- 9) CU MEL (thru' plastic as if in Bubble) Although receiving a buffeting, he manages to steer the 'bubble' onto the beach.
- 10) CU IKONA Hissing slightly, he tentatively tests a bolt bonding the detonator to the plastic shell.
- 11) CU MEL - she looks at Base Plate IKONA: Be quiet and don't move
MEL: Have you -
Her voice shatters his brittle concentration. He glares at her.
- 12) CU DETONATOR - IKONA twists it (PERSISTING) Have you done this before?
IKONA: This is the first time. And, Mel, if you don't stop squawking - it'll be the last!
Under MEL'S wide-eyed scrutiny, IKONA steels himself and begins twisting the bolt.

/NB: See GEOFF'S STORYBOARD/

- 3 -

Slowly it eases.
Until, suddenly, it
jerks free.

END O.B.1

- 3 -

- 4 -

2/OB 1:Ext.Lake
Ikona rescues Mel fm Bubble

PULL BACK FLATTAGE for CAM 3

/PYRAMID DOOR OPEN/

/In - BACKING FLAT/

1. INT. LAB. DAY.

- 42) 4C CU EXPLOSION - 4C 2C + 3A
 DOC behind (AN EXPLOSIVE
 see his Hat come off ARC OF FIRE
 + Hat on Wire/ CRACKLES AND
PAUSE: CLOSE PYRAMID LEAPS THE GAP
 43) 2C MS DOC as he comes OF A MEGAVOLT
 out of machine in CATALYST AS
 aftermath of explosion THE DOCTOR WORKS
 Pan L with him to ON THE DAMAGED
 pick up RANI + MACHINE)
 pan R with her
 losing Doc
- THE DOCTOR: I an't help feeling
 sorry for the Rani, Mel, getting
 caught in her own devious trap...
- 44) 3A MS DOC RANI: Then she's got nobody to blame
 but herself. /
- THE DOCTOR: (UNC OVNINCED) I suppose
 so ... But why was she prowling
 around on Lakertya?/
- 45) 2C MS RANI - RANI: I would've thought the
 pan L with her to make 2sh with DOC was obvious.
- THE DOCTOR: (STOPPING WORK) It is?
- RANI: She must be on the brink of
 a major discovery.
- THE DOCTOR: It'd have to be a
 cosmic breakthrough for a neuro-
 chemist of her stature to come
 storming the barricades!
- (REINING IN HER
 IMPATIENCE, THE
 RANI PERSISTS WITH
 THE SOPHISTRY, TO
 COAX HIM BACK
 TO WORK)

(3A next)

- 4 -

PYRAMID MACHINE ④
2/OB 1:Ext.Lake
Ikona rescues Mel fm Bubble

/In - BACKING FLAT/

1. INT. LAB. DAY.

116)

4J

4J

On DOC
EXPLOSION fg
envelopes him
See him stagger
back

(AN EXPLOSIVE
ARC OF FIRE
CRACKLES AND
LEAPS THE GAP
OF A MEGAVOLT
CATALYST AS
THE DOCTOR WORKS
ON THE DAMAGED
MACHINE)

THE DOCTOR: I can't help feeling sorry for the Rani, Mel. Though that trap out there was typical of the Rani.

RANI: Then she's got nobody to blame but herself.

THE DOCTOR: (UNCONVINCED) I suppose so ... But why was she prowling around on Lakertya?

RANI: I should've thought the answer was obvious.

THE DOCTOR: (STOPPING WORK) It is?

RANI: You must be on the brink of a major discovery?

THE DOCTOR: It'd have to be a cosmic breakthrough for a neuro-chemist of her stature to come storming the barricades!

(REINING IN HER IMPATIENCE, THE RANI PERSISTS WITH THE SOPHISTRY, TO COAX HIM BACK TO WORK)

- 5 -

EP.TWO

(ON 2C)

Pan back R with
them both
holding 2sh

RANI: All the more reason for you
to press on! Get there first! You've
repeatedly said that in the wrong
hands scientific knowledge can
be dangerous.

THE DOCTOR: What scientific knowledge!

(FLAPPING HIS
ARMS IN
FRUSTRATION)

What am I doing! If only I could
remember!

RANI: (EXASPERATED) Oh don't start all
that again!

(RECOVERING HER
MEL ROLE)

Look, Doctor, repair the machine
and maybe we'll find the solution.

THE DOCTOR: (AGGRESSIVELY) The
machine won't tell me what's behind
that locked door, will it! The machine
It won't restore my memory, will it!

(BAD TEMPEREDLY,
HE PLONKS THE
RADIATION WAVE
METER CLOSE TO
THE CATALYST)

If the Rani's after my experiment,
we must be playing with fire.

46) 3A
MCU RANI

RANI: The Rani.. She's finished!
Destroyed

47) 2C
Tighter 2sh
fav DOC

THE DOCTOR: Is she? Don't under-
estimate her. She has a
brilliant but sterile mind.
(cont...)

(3A next)

- 6 -

EP.TWO

(ON 2C)

(SPARKS FLY FROM
THE CATALYST)

48) 3A
CU RANI

THE DOCTOR: (cont) There's not a
spark of decency in her. /

49) 2C
Tight 2sh fav
DOC

RANI: I'm overwhelmed.

THE DOCTOR: (PUZZLED) You are?

RANI: Such superior diagnostic
talents.

THE DOCTOR: It's my forte.

RANI: Well its a pity they can't be
concentrated on the machine!

50) 3A
CU RANI

(RANI SIGHS)

RECORDING BREAK

2/OB 2:Ext.Lake
Ikona removes detonator
fm Mel's bubble- explode

- 6 -

- 7 -

EP.TWO

2/1: Int.Lab

Rani (Mel) + Doc- Hearse?
You've got death on the brain Doc

O.B.2

Ext. Lake. Lakertya. Day.

- 1) CU DETONATOR in Base Plate- IKONA gives it another twist IKONA lobs the detonator out into the lake.
- 2) WIDE 2sh
/super Bubble at /
post-prod An explosion reverberates and a spectacular spout of water fountains high.
- 3) CU MEL We see the 'bubble' intact on the beach.
- 4) CU IKONA SHOT ANGLED from cliff top.
P.O.V. URAK.
- 5) CU DETONATOR - he pulls it out Aided by IKONA MEL is concentrating so hard on squirming through the breach caused by the removal of the metal plate that she does not realise her neck scarf has caught up on a jagged edge.
- 6) WIDE 2sh a/b -
as he pulls it out the Bubble /post-prod/ disappears IKONA holds out his Hand + MEL takes it Once he has her secure with his other arm he throws DETONATOR into Lake Pan with it - as it hits Water there is a massive EXPLOSION As they scamper away, CAMERA TILTS to the water's rippling surface where there is a brief glimpse of the reflection of a partially winged biped.
- 7) CU EXPLOSION in Lake
- 8) HIGH-Sh seeing Lake + IKONA/MEL URAK in fg Explosion See IKONA/MEL run off R URAK xs cam fg as if following

END O.B.2

-7-

2/2:Int.Lab

Doc repairing machine

2/OB 2:Ext.Lake
 Ikona removes detonator
 fm Mels bubble-it explodes

2. INT. LABORATORY. DAY.

- 51) 4D (HAND/HELD) 2B 4D : 2B 1A
 Over RANI's Shoulder
 on SCREEN
51A) + TIGHT on SCREEN
 for Ep.2/Sc.10
- (ALL THAT CAN
 BE SEEN OF THE
 DOCTOR ARE HIS
 SNEAKERS. HE
 HAS CRAWLED INSIDE
 THE MACHINE.)
- 52) 2B
 On DOC working
 inside Pyramid
/RUN DIAL for THIS PAGE/
PAUSE:
- USING THE
 RESPITE,
 THE RANI ACTIVATES
 THE MONITOR SCREEN
 TO SHOW A SPACE
 VIEW OF THE
 PLANET AND THE
 MALEVOLENT
 ASTEROID.
- 53) 2B
 MS RANI
 seeing SCREEN
- SHE PUNCHES UP
 CALCULATIONS
 WHICH SHE CONTEMPLATES
 THOUGHTFULLY.
- 54) 1A
 Wide 2sh seeing
 DOC's FEET out of m/c
- THE DOCTOR FROM
 THE BOWELS OF
 THE MACHINE)
- 55) 2B
 MCU RANI
- THE DOCTOR: And another thing,
why was the Rani dressed like you, Mel?
- RANI: (DISINTERESTEDLY) Perhaps
 she's fashion conscious.
- DOC inside m/c
already recorded
SHOT 52
- THE DOCTOR: (VOICE) No, she was in
 disguise Practising another of
 her talents.
- 56) 2B (SCREEN off) / RANI: Really? (cont...)
 MS RANI
 Track back with
 her to machine
 DOC appears bg
- (SHE SWITCHES OFF
 THE MONITOR)
- (4B next)

- 9 -

EP.TWO

(ON 2B)

RANI: (cont) Are you going to be much longer in there, Doctor?

THE DOCTOR: (VOICE) 'Fraid so.
More haste less vista!

Let DOC go

(ASSURED OF HIS
PREOCCUPATION,
SHE WRITES
SOMETHING ON
A CARD, CROSSES
TO THE ARCADE
DOOR, TAPS
A NUMBER INTO THE
COMBINATION LOCK)

Pan L with RANI
as she goes into
Arcade

Let her go

(CUT to 4B)

/ RUN ON /

- 9 -

- 10 -

2/2:Int.Lab

3. INT. ARCADE. DAY.

57) 4B MS RANI Pan L with her to find BEYUS in bg	4B 5B : 4E (WHILE CAREFUL NOT TO ALERT THE DOCTOR THAT SHE IS QUITTING THE LAB, THERE IS NOTHING FURTIVE ABOUT THE RANI AS SHE ENTERS AND QUIETLY CLOSES THE DOOR. SHE GLANCES ALONG THE ROW OF OFF-SET CABINETS)
	RANI: (SOFTLY) Beyus. (BEYUS APPEARS AT THE FAR END WITH THE YOKE AND BUCKETS LODGED ON HIS SHOULDERS)
	BEYUS: I was about to feed the Tetraps.
Let BEYUS go Pan R with her to Doc's Cabinet	RANI: When you've done that, I want you to prepare the final cabinet. (HE NODS AND LEAVES. SHE WALKS ALONG THE ROW, PASSING THE LABELS 'EINSTEIN' AND 'DARWIN'. ON REACHING A VACANT CABINET,

- 11 -

EP.TWO

(ON 4B)

SHE SLOTS IN THE
CARD SHE IS
CARRYING.

A SMALL SMILE
EMBELLISHES
HER LIPS.

58) 5B

CU 'THE DOCTOR'

(also for 2/Sc.14 pg.56)

TIGHTEN INTO
C.U. THE CARD.
IT READS:

"THE DOCTOR")

PAUSE:

59) 4E

CU RANI -

let her go R

PAUSE:

60) 4E

CU DOC

(for 2/Sc.14 pg.56)

 RECORDING BREAK

2/4: Int. Eyrie
Beyus reaches for latch
then - The 'Vines'

- 12 -

2/3: Int.Arcade

Beyus to prepare another
cabinet for Doc CU 'THE DOCTOR'

4. INT. EYRIE. DAY.

- | | | | | |
|-------|-------------------------|----|----|-------------------|
| 29) | <u>5A</u> | 4A | 5A | |
| | L/Angle MS BEYUS | | | (INHALING DEEPLY, |
| | Pan L + see him | | | BEYUS BRACES |
| | start to operate | | | HIMSELF AND |
| | Chain | | | REACHES FOR |
| | | | | THE LATCH) |
| 30) | <u>4A</u> | | | |
| | On GUNGE - | | | |
| | tilt down with it | | | |
| | to Trough | | | |
| <hr/> | | | | |
| | <u>PAUSE (4 Repos)</u> | | | |
| 31) | <u>4A</u> | | | |
| | W/Angle with TETRAP fg | | | |
| | beginning to quiver | | | |
| | with excitement | | | |
| | 2nd TETRAP (Richard) | | | |
| | jumps off unseen | | | |
| | Rostrum - see his Wings | | | |
| 32) | <u>5A</u> | | | |
| | MCU BEYUS | | | |
| | Pan R with him as | | | |
| | he makes a dash for | | | |
| | it + see Grid slam | | | |
| | shut | | | |

RECORDING BREAK or PAUSE

2/OB3: Vines (Quarry)
Me1/Ikona into shot
over brow

5. INT. EYRIE. DAY.

(See page 12)

(A RUSTLE OF
ANTICIPATION
SWELLS AS THE
INDISTINCT SHAPES
HANGING FROM
THE RAFTERS WELCOME
BEYUS'S ARRIVAL
IN THE MURKY
EYRIE)

- 14 -

EP.TWO

2/5:Int.Eyrie

Indistinct shapes rustling +
slurping twds feeding trough

O.B.3

Ext. Quarry. Day.

THE VINES

- | | | |
|----|--|--|
| 1) | <u>WIDE</u> 2sh -
Pan them L-R
Rocks fg
fg Rock blots
out shot | A bleaker, less
lush landscape.

Every prospect is
dotted with
boulders.

Loose shale and
sand conspire to
hamper the progress
of MEL and IKONA
over the uneven
and pitted ground. |
| 2) | <u>TIGHT</u> 2sh -
THEY come twds cam

THEY stop out of
breath | They slither into
a crater and pause,
gulping air.

Circumspectly, IKONA
crawls to the rim
of the crater and
peers in the direction
from which they
came) |

MEL: (PANTING) Any sign of the -
what did you call it?

- 14 -

- 15 -

EP.TWO

(ON SHOT 2)

IKONA: The Tetrapin. No, keep moving Mel.

MEL: Look, I'm grateful for your help, of course, but gratitude isn't going to turn me into a puppet.

IKONA: I've already come to that painful conclusion!

MEL: Then tell me, are we just running scared, or are we heading for somewhere in particular?

IKONA: The answer to both questions is yes. Now can we go!

As THEY move off
pan THEM R
clambering up
Rocks twds Vines

Another ANGLE
scrambling from the
crater.

- 3) WSh with THEM
going twds Cave -
see Cave in bg

MEL and IKONA
run to a rock face
laced with
vines.

Unerringly, IKONA
flicks one, untangling
it. Like the hideaway,
this is another of
his prepared defences.

- 4) HIGH 2sh
looking down

IKONA: Wait here.

Let him go past
cam R
HOLD on MEL
She looks about
+ turns back to
look in direction
of Cave (past cam)

- 15 -

- 16 -

EP.TWO

- 5) MEL's POV
IKONA reaches entrance to Cave

Although deserted, there are many outcrops and boulders which could afford cover for Urak.
- 6) CAM in CAVE
See IKONA enter
Pan R with him to see him delve for his Weapon

RESUME ON MEL.
Fidgety with anxiety, she glances up to where IKONA is.

CLOSE IKONA.
Standing precariously on a ledge, he delves in a fissure and extracts what appears to be a firework from a Cache

After tucking it into his belt, he again forages in the fissure.
- 7) MCU MEL

RESUME ON MEL.
At a slight sound, she turns towards a craggy boulder
Nothing.

She squints skywards at IKONA.
- From behind her URAK jumps down
MEL turns round + screams

MEL: Hurry, Ikona! Hurry!
Unseen by her, a scrawny, membraned claw is inching over the craggy boulder.
- 8) CU MEL screaming
REVERSE ANGLE
URAK'S P.O.V.
- 9) CU URAK -(Animatronic Head)
Tongue/Eyes flashing
He moves twds MEL

EP.TWO

- 17 -

- 10) URAK's POV
 MEL terrified
 QUAD vision
 ZOOM into MEL
- The four elliptical screens rapidly become one as URAK advances on MEL.
- TIGHT ON MEL.
- She turns into CAMERA and reacts with terror.
- 11) MS IKONA at Cave Entrance
 He fires his Weapon
 (Plastic shield in front of cam)
- C.U. URAK.
- A ganrenous yellow oily down covers the vulpine, rodent-like face.
- It's splayed moist nostrils and thin sucking lips are dominated by a luminous eye that glares unblinkingly from beneath a cockscomb of bristle.
- The veined bloodshot orb has an enlarged pupil with a green halo.
- Above each delicately pointed pink ear, a similar eye bulges, a fourth, unseen, adorns the back of the TETRAP'S skull.
- A predatory grimace exposes a venomous forked tongue spitting through razor-sharp cuspids.
- Over scene MEL'S scream.
- Full scene.

- 17 -

EP.TWO

- 18 -

Aghast, MEL
retreats to the
rock face.

A rapid series of
sharp retorts come
from above.

12)

MS URAK - Foil
covers him

He lifts his Hands
to shield his Eyes
drops Net Gun

Fireworks split
asunder and the
air becomes festooned
with shimmering
strips of foil.

13)

QUAD VIEW
Foil blotting out
his vision
/DO POST-PROD/

URAK throws up his
arms as if to
shield his eyes.

URAK'S quad-view.

14)

MCU IKONA

All four elliptical
screens disintegrate
into a turbulence
of static.

Full scene.

If URAK is
dissoriantated, MEL
too, is confused
by the torrent of
foil.

The hanging vine
slaps against her.

15)

WIDE 2sh URAK/MEL

Pan R with MEL
losing Urak +
see her join
IKONA

Let them go R

IKONE: (VOICE) Up here! Quickly!

She climbs.

CLOSER IKONA.

He hauls feverishly
on the vine until
MEL scrambles
untidily over the
top of the rock
face.

16)

MCU URAK still blinded-
he recovers + spitting
venom moves out of shot
after them

IKONA decamps.
MEL follows.

RESUME ON URAK.

- 19 -

EP.TWO

(ON Shot 16)

The foil strips
that played havoc
with the bat-like
radar of the
Tetrap optics,
are beginning to
settle, some
clinging to
URAK'S body.

His physique is
comprised of
jutting angular
bones contained
within a
greasy, brown
pelt.

From above the
elbows, a mucous
membrane connects
the spindly arms to
the trunk in the
fashion of a
cape.

The upper legs are
bulky haunches
that exude a sinewy
power.

Spitting venom, URAK
glowers up to where
his victim had
vanished.

END O.B.3

2/6:Int.Lab
Doc reading his radiation
wave meter

- 20 -

2/OB3:Ext .The Vines

Urak looking up

6. INT. LABORATORY. DAY.

61) 4A

4A

2B : 1C 2C : 4X

MS DOC -

make 2sh as RANI ents
let them go

(IN ABSOLUTE DISBELIEF,
THE DOCTOR IS
READING THE
RADIATION WAVE
METER)

THE DOCTOR: I can't understand
how I could make such a
fundamental mistake.

62) 2C

Tight 2sh

(WITH ALMOST
DEMENTED FERVOUR,
HE TRIES TO
RIP THE DAMAGED
CASING OFF
THE MACHINE)

RANI: Let me.

(ELBOWING HIM
ASIDE, SHE
UNCLIPS THE
CASING WITHOUT
DIFFICULTY)

What was the mistake?

THE DOCTOR: The heat
radiation from the catalyst was of
high frequency.

RANI:
You mean I - er - you used the wrong
heat conducting material?

(4A next)

(THE DOCTOR
NODS, TAKES
THE CASING AND
INSPECTS IT)

- 20 - X

PYRAMID MACHINE ⑥+⑦

2/OB3:Ext.Quarry

6. INT. LABORATORY. DAY.

CAM. 4G

118) 4G
On DOC -
let RANI in to
make 2sh

(IN ABSOLUTE DISBELIEF,
THE DOCTOR IS
READING THE
RADIATION WAVE
METER)

They exit -
let them go

THE DOCTOR: I can't understand
how I could make such a
fundamental mistake.

(WITH ALMOST
DEMENTED FERVOUR,
HE TRIES TO
RIP THE DAMAGED
CASING OFF
THE MACHINE)

RANI: Let me.

(ELBOWING HIM
ASIDE, SHE
UNCLIPS THE
CASING WITHOUT
DIFFICULTY)

What was the mistake?

THE DOCTOR: You saw. The heat
radiation from the catalyst was of
high frequency.

119) 4G
As DOC ents -
see him collect
Stethoscope +
let him go

RANI: I - er - you used the wrong
heat conducting material?

(THE DOCTOR
NODS, TAKES
THE CASING AND
INSPECTS IT)

- 20 - X

- 21 -

EP.TWO (ON 2C)

Let him go

THE DOCTOR: So elementary. I broke
the Second Law of Thermodynamics.

63) 4A

MCU DOC

RANI: If we substituted a suitable
material - would it work?

THE DOCTOR: You should be able to
answer that, Mel. Didn't C.P. Snow
expound on thermodynamics?

64) 2C

2sh a/b

/4 clear fast

(CARELESSLY TOSSING
ASIDE THE CASING,
HE BEGINS PROWLING
THE LAB)

RANI: Doctor, is this relevant?

THE DOCTOR: You told me you admired
his writings. Read all his books.

RANI: I've obviously forgotten.

Track L +
develop with DOC
to 2sh (pos.B)

(THE REMARK STOPS
HIM IN HIS
TRACKS)

THE DOCTOR: Forgotten, Mel? You?
A kangaroo never forgets.

RANI: (AUTOMATICALLY) Elephant!

65) 1C

MCU DOC

THE DOCTOR: That's it! Memory like
an elephant. (INTROSPECTIVELY)
A running gag ... applied to you,
Mel ... I feel sure.

66) 2B

Tight 2sh
fav RANI

RANI: Perhaps the machine blowing
up affected my memory, too. What
were the readings?

(HE SHOVES THE
RADIATION WAVE
METER AT HER)

(1C next)

- 22 -

EP.TWO (ON 2B)

Hold 2sh as
he xs U/Stage

THE DOCTOR: Here, See for
yourself!

(CROSSING TO
THE MONITOR, THE
RANI BEGINS FEEDING
IN THE READINGS.

SCAVENGING IN THE
DEBRIS OF HIS
REPAIR EFFORTS,
THE DOCTOR
CANNIBALISES
A T-JOINT AND
A LENGTH OF
THIN RUBBER TUBING.

She switches SCREEN on

HE CUTS THE TUBING
WITH HIS PENKNIFE
AND FITS THE
PIECES INTO THE
T-JOINT. HE
NOW HAS A THREE
ENDED TUBE.

67) 1C

MCU RANI

INTO ONE END
HE INSERTS A
GLASS FUNNEL. THE
OTHER TWO ENDS
HE STUFFS IN
HIS EARS, AN
IMPROVISED STETHOSCOPE.

/NO SHOT 68/

69) 4X HAND/HELD on Stairs
CU DOC

NB: ALSO RECORD ENOUGH
for Opening Shot 2/Sc.7
(next scene) Pg. 27

HE CHECKS WITH
GREAT INTEREST
BOTH HIS OWN
TWO HEARTS, THEN
GOES TO THE
SPHERICAL CHAMBER,
PLACES THE FUNNEL
AGAINST THE PANEL.

ON HIS REACTION,
OVERSCENE AN
ALMOST EARSPLITTING
THROBBING SIMILAR
TO A PULSE BEAT)

RECORDING BREAK

2/Mod.1: Lab Complex HQ
Mel/Ikona: That's where
they've set up H.Q.

- 22 -

EP.TWO

2/6: Int.Lab

Doc listening with makeshift stethoscope to throbbing in entrance to Spherical Chbr

MODEL SHOT 1:

Ext. Laboratory.

Complex. Day.

Nestling in a hollow is a structure that is a bizarre mixture of styles.

The main building is a tasteful architecture of marble, vaulted columns, framing panels of pastel yellow, green and orange, all surmounted by a gracefully proportioned pyramidal roof.

The harmony of the edifice has been violated by the utilitarian ramp of a futuristic rocket launcher that thrusts through a rent in the roof.

(1) CAM.1 on MODEL
CAM.2 on Lab. Entrance with fg Rocks

In fg IKONA/MEL enter from behind cam L + take cover cam side fg Rocks

(2) REVERSE 2sh fav IKONA

IKONA: (VOICE) That's where they've set up headquarters.

END MODEL SHOT 1.

2/OB4:(cont) Ext.
Mel/Ikona - she insists Doc must be down there

- 24 -

EP.TWO

O.B.4

(cont from prev page)

(ON SHOT 2)

MEL and IKONA
are looking
down on the
building.

MEL: Then that's where The
Doctor will be.

IKONA: You can't be sure.

MEL: I can! You don't know
The doctor.

IKONA: If he's in there, I probably
never will!

MEL: There's no if about it.
He's in there.

/cont (2/Mod.Sh.2)

EP.TWO

- 25 -

(MOD.SH.2)

(cont from prev page)

(ON SHOT 2)

- 3) MODEL of Launch Ramp MEL: (VOICE) Any idea what the central ramp's for?
- 4) TIGHT 2sh a/b IKONA: (VOICE) All I know is that building it cost the lives of many Lakertyans.

/cont (2/O.B.5)

- 26 -

EP.TWO
(O.B.5)
(cont from prev page)

(ON SHOT 4)

Ext. High Ground. Day.

MEL: Something must have gone terribly wrong.

IKONA: The logic of that escapes me.

He moves away.
MEL tags along.

THEY move out
Left

MEL: They kidnapped The Doctor.
No-one would do that unless they were desperate for his help. He's not exactly predictable ...!

IKONA: Come on.

END O.B.5

2/7: Int.Lab
CU Graphics on Screen
Would PHB or PES do?

- 27 -

2/Mod.2:Lab Complex HQ
+OB 5:Ext.High Ground
 Mel:He's not exactly
 predictable

7. INT. LABORATORY. DAY.

5A. 1C 2B 3D

DOC listening at
 Sph.Chbr
ALREADY RECORDED

(THE RANI IS STUDYING
 EQUATIONS ON
 THE MONITOR)

70) 1C
 MS RANI (switches off
 Screen)

RANI: Would phb or pes do?

71) 2B
 Deep 2sh
 Develop as they
 come fwd

(NO RESPONSE
 FROM THE DOCTOR
 WHO IS STILL
 LISTENING AT
 THE PANEL TO
 THE SPHERICAL
 CHAMBER.

IRATELY, THE
 RANI STALKS
 TO HIM, AND YANKS
 THE RUBBER TUBING
 FROM HIS EARS!)

THE DOCTOR: What? What?

RANI: I asked you a question!

THE DOCTOR: (ABSENTLY) You did?

(INDICATING PANEL)

Mel. There's something caged in
 there.

RANI: (DISMISSIVELY) No doubt.
 Would phb or pes do?

(HE FROWNS)

As a substitute material for the
 machine!

EP.TWO

- 28 -

(ON 2B)

THE DOCTOR: Oh ... yes -
phb. It's biodegradable. Don't
want to litter up Lakertya with
non-destructible waste like they're
doing on your planet, Mel.

(HE BEGINS AN
ERRATIC SEARCH
OF CUPBOARDS
ETC)

RANI: What're you looking for?

THE DOCTOR: Sugar and starch. We
could ferment our own.

RANI: You won't find it there.
What about the alternative? /

72) 3D
MCU DOC

THE DOCTOR: P e s? That's not so
good. It's a petroleum based
plastic, /

73) 2B
Tighter 2sh
fav RANI

RANI: Slightly amber? Almost
opaque?

THE DOCTOR: Mmm

(SHE SLAMS
SHUT A DRAWER
HE IS RUMMAGING
IN)

RANI: I know where I can get some.

(HE LOOKS AT
HEP IN SURPRISE)

DOCTOR: Where?

RANI: The Lakertyans have some.
You repair the machine while I
get it.

Let her go

(3D next)

EP.TWO

- 29 -

(ON 2B)

74) 3D
MS RANI

THE DOCTOR: I thought you said
the Lakertyans were not very
advanced.

/Q DOOR L to CLOSE/RANI: Did I?As Door closes
let DOC inTHE DOCTOR: Yes.He turns to cam
as Door R closes+ SUPER
5A
On PBU(SHE SHRUGS
AND LEAVES)75) IC
POV Door R closes
DO LATER (End Sc.7A)76) 3D
MCU DOC / THE DOCTOR: (cont) When we
discovered that sad skeleton.RUN ON

2/OB 6:Ext.Path
Faroon approaches
skeleton
stet on skeleton

- 30 -

EP.TWO

2/7:Int.Lab

Rani leaving to find PES:
Doc 'When we discivered sad skeleton'

O.B. 6

Ext. Path. Lakertya. Day.

- | | | |
|----|--|--|
| 1) | <u>Close on SKELETON</u> | TIGHT ON SKELETON
and PAN UP. |
| 2) | <u>MLS FAROON</u>
(looking for Sarn)
She is coming twds
area of Sarn's
Skeleton | In the distance,
a LAKERTYAN FEMALE,
FAROON, approaches.

CLOSER MEL and
IKONA concealed
by bushes. |
| 3) | <u>TIGHT 2sh</u>
<u>IKONA/MEL behind Rock</u>

Pan L with IKONA
to see FAROON bg

They walk twds
each other +
touch Hands
(Lakertyan style) | <u>IKONA:</u> (TO MEL) Wait here.

Stepping out
onto the path, he
hurries towards
his compatriot
determined to
divert her attention
from the skeleton. |
| | TRACK BACK with
them as they
come forward | (CALLING) Faroon! |
| | | A regal, handsome
FEMALE in her
middle years,
she regards IKONA
with affection. |
| | | <u>FAROON:</u> I'm glad to see you, Ikona.
Although I shouldn't be. |
| | Make 3sh as
MEL pops up
behind them | <u>IKONA:</u> Does sitting on opposite
sides of the fence mean we can't
still be friends? |

- 30 -

- 31 -

EP.TWO

(ON Shot 3)

FAROON: I'm afraid it does when you cut yourself off from the rest of us. And deliberately ignore Beyus's instructions.

IKONA: I can't accept he's right to collaborate.

FAROON: He's being held hostage. He has no choice. It's the only way Beyus can save the rest of us from destruction.

They are abreast
of where MEL
is. She steps
onto the path.

MEL: (INDICATING SKELETON) He didn't save her, did he?

FAROON is startled
by MEL'S appearance.

IKONA: It's alright Faroona, she won't
She's not with the Tetrapos. harm you

Easing IKONA aside,
FAROON goes to
where the skeleton
lies.

4) MCU MEL

FAROON: (TO MEL) You said ... 'her'?

5) 2sh FAROON/IKONA

MEL: Yes. She was running away
something.

FAROON: You saw what happened too,
Ikona?

No response.

You're not usually so reluctant to
air your thoughts. (cont...)

EP.TWO

- 32 -

(ON Shot 5)

Still no response,
She addresses MEL.

6)

MCU MEL

FAROON: (cont) From which direction did she come?

7)

Resume 2sh
Pan L with FAROON
to see Skeleton bg

IKONA: ... It was - Sarn.

Sadly. FAROON
turns away,
and stands
contemplating
the skeleton.

8)

2sh IKONA/MEL

MEL: (QUIETLY TO IKONA) Who was Sarn?

IKONA: The daughter of Faroon and Beyus ...

Pan L with MEL
to make 2sh
with FAROON

MEL: (TO FAROON) I'm sorry. I didn't realise ...

FAROON: I - I had to be told.

Let IKONA in
to make 3sh

IKONA puts
his hand gently
on FAROON'S
arm.

IKONA: There was nothing could be done. She stepped on a trap.

Let FAROON go R

FAROON: Yet another victim ... I must go to Beyus ...

Develop as MEL
goes to follow her

She goes in the
direction from
which Sarn had
come.

IKONA stops her

- 33 -

EP.TWO
(ON Shot 8)

Keeping her
distance, MEL
begins to tail
FAROON.

IKONA: Where d'you think you're
going?

MEL: If Beyus is collaborating, then
he must be in the Tetrap headquarters.
That's where the

Let MEL go R

Doctor will be.

9)

CU IKONA - then
let him go R

Reluctantly,
IKONA follows
MEL.

END O.B. 6

2/OB7 (Miniature Shot)
Rani leaving Lab Centre

EP.TWO

MODEL SHOT 3:

/THIS SCENE CUT/

Ext. Laboratory.

Complex. Day.

- 35 X

EP.TWO
2/OB6: Ext.Path
Mel going Left -
following Faroon.

2/O.B.7(a);Ext. H.Q. GROUNDS

- 1) CAM. 1 on MODEL
CAM. 2 on Lab'Ent
(lose fg Rocks
this time)

MS RANI (Mel)
going R-L past
TETRAPS on STICK

Let her go

/See RANI ONLY
but IKONA/MEL must not see her/

The RANI strides
purposefully,
intent on collecting
the p e s plastic.

2/OB7b: Ext. Outside HQ Group
see next page

-35A-

2/OB7(a):Tetraps on Stick
Rani (as Mel) exits

7A. Int. LABORATORY

- | | | | |
|-----|--|---------------------------------|---|
| 77) | <u>3D</u>
MCU DOC +
Comb'Lock

Let him go | <u>3D</u> <u>2E</u> : <u>1E</u> | (DOCTOR IS BY DOOR
FIDDLING WITH COMBINATION
LOCK |
| 78) | <u>2E</u>
MLS DOC
Pan R + develop
as he collects
Spoons

Let him go L
into Pyramid
+ see him
replace Spoons | | HE GIVES UP -
LOOKS AROUND
PICKS UP SPOONS

PLAYS THEM AND
REPLACES THEM
BACK IN THE MACHINE) |

PAUSE:

/NO SHOT 79/

C/A for Sc. 7

- | | | |
|-----|---|---|
| 75) | <u>1E</u>
DOC's POV of
Door R

<u>/Q DOOR R to CLOSE/</u> | <u>2/OB7(b):Tetraps on Stick</u>
Ikona/Mel arrive - 'You're
still determined to get in? |
|-----|---|---|

RECORDING BREAK

- 35 -

EP.TWO

2/OB 7(a)Ext.H.Q.
Rani striding purposefully
to collect pes plastic

O.B.7

b) Ext. Outside H Q Grounds. Day.

- 2) ROCKS nr Tetraps
on Stick From a concealed position, MEL and IKONA sees URAK allowing FAROON access to the grounds of the H.Q.
- FAROON appears (upset) below them + past cam L Let her go MEL, then IKONA appear + take cover behind Rocks IKONA: You're still determined to get in?
- TIGHTEN slowly on them MEL: No matter what the risk.
- 3) Over MEL L'Shoulder
see FAROON enter bldg + URAK coming out IKONA: Madness!
Glancing at URAK.
- 4) Resume 2sh -
let IKONA go R Hold on MEL watching Urak It must be contagious! I'll draw him off ...
CLOSER URAK.
- 5) MS URAK looking around A movement on a nearby ridge alerts URAK.
- 6) QUAD-VIEW POV
ZOOM into IKONA waving - losing other views Net at the ready, he advances.
- IKONA runs off behind Rocks Pretending to be flushed from cover. IKONA is briefly outlined on the ridge, before making off.

- 35 -

PYRAMID MACHINE ④

- 35A^X -EPISODE TWOADDITIONAL SCENE - INSERT BETWEEN O.B.7(a) + (b)Sc. 7A: INT. LABORATORY. DAY.120) 4G 4G
Let DOC in with Spoons

He re-inserts them

+

hold on him as
he starts work

EP.TWOOB7A:Ext.HQ GroundsUrak gives chase: Mel
nips into groundsNB: DO NOT SEE ENTRANCE
TO LAB

1)

Let URAK in R-L
He looks around-
appears to spot Mel
He changes direction
Lifts Netgun -
advances oos L

ANGLE FAVOURING
URAK. He spots
MEL. Baring
gleaming cuspids,
he abandons his
pursuit of IKONA
and lopes after
MEL who has
disappeared into
the shrubbery.

2)

Hand-held -
TRACK behind URAK
See RANI (Mel)
appear behind Rock
He lifts Netgun
+ fires

The back of MEL'S
mop of red
curls come into
view as URAK
steals from
the shrubs
and casts his net.

3)

CU NETGUN firing

Caught unawares
by the attack,
his VICTIM is
snared in a
dazzling display
of static.

4)

MS RANI (Mel)
back to cam
She is trapped
by Net +
falls down

5)

MCU URAK -
he moves oos L

OR
Pan L with him
to 2sh

2/Sc.8: Int.Lab
Doc working in lab -
Mel ents 'Who are you'?

END O.B.7

- 37 -

2/OB7c:Ext.HQ Grounds
Urak snares Rani(Mel)

8. INT. LABORATORY. DAY.

		4A	2A-B	1A	3A
96)	<u>2A</u> On Door R - it reveals MEL <u>/Q DOOR R TO OPEN/</u>			(PUTTING THE ACETYLENE TORCH ON THE WORKBENCH, THE DOCTOR, STUDYING THE WHOLE RANGE OF APPARATUS, REVERSES TOWARDS THE ENTRANCE.	
97)	<u>4A</u> MCU DOC working with abacus inside machine			SIMULTANEOUSLY, THE ENTRANCE DOOR OPENS AND A FIGURE WITH A MOP OF RED CURLS, BACKS INTO THE LAB.	
	<u>PAUSE: CAMS CLEAR</u>				
98)	<u>1A</u> High W/Sh Swing R as MEL comes d/stage to make 2sh as DOC appears			TO BUMP INTO THE DOCTOR! THEY SPIN ABOUT. STARE AT EACH OTHER)	

MEL: Who are you?

THE DOCTOR: You!

(WARILY THEY
BEGIN CIRCLING)

Where's Mel?

MEL: Where's The Doctor?

(MEL PAUSES,
CONFUSED)

(3A next)

2/OB7c:Ext.HQ Grounds
Urak snares Rani (MeI)

8. INT. LABORATORY. DAY.

121) 4G
On DOC working
in machine

4G
(PUTTING THE
ACETYLENE TORCH
ON THE WORKBENCH,
THE DOCTOR,
STUDYING THE
WHOLE RANGE
OF APPARATUS,
REVERSES TOWARDS
THE ENTRANCE.

SIMULTANEOUSLY,
THE ENTRANCE
DOOR OPENS AND
A FIGURE WITH
A MOP OF RED
CURLS, BACKS
INTO THE LAB.

TO BUMP INTO THE DOCTOR!

THEY SPIN ABOUT.

STARE AT EACH OTHER)

MEL: Who are you?

THE DOCTOR: You!

(WARILY THEY
BEGIN CIRCLING)

Where's Mel?

MEL: Where's The Doctor?

(MEL PAUSES,
CONFUSED)

- 38 -

EP.TWO (ON 1A)

THE DOCTOR: (BELLIGERENTLY) What've you done with her?

(HE LUNGES AT
MEL - WHO
DUCKS BENEATH
HIS EXTENDED
ARMS)

MEL: Stay away from me! What've you done with The Doctor?

(PICKING UP THE
ACETYLENE TORCH,
SHE FLOURISHES
IT AGGRESSIVELY.

A THREAT MADE
COMICAL BY
ITS WEAK
FLAME.

SNEERING, HE
ADVANCES.

HASTILY SHE TURNS
UP THE GAS, FORCING
HIM INTO AN
UNDIGNIFIED WITHDRAWAL
FROM THE SPURTING
TONGUE OF FLAME)

THE DOCTOR: Aaah!

99)

3A

Low 2sh as
DOC lands on
Floor

(SHE GOES OVER
TO THE ATTACK.

HE RETREATS,
TRIPPING OVER
A CABLE)

MEL: Now we'll get the truth! (cont...)

(HE GRABS THE
STOOL TO FEND
HER OFF, BUT THE
SEAT COVER CATCHES
FIRE IN THE FLAME.

(1A next)

- 38 -

EP.TWO
(ON 3A)

THE DOCTOR
DROPS IT AND
SNATCHES A
PIPETTE. UNLIKELY
FENCERS, THE
PARRY AND THRUST)

MEL: (cont) Where's The Doctor,
you brute?

THE DOCTOR: Here.

MEL: (LOOKING ABOUT) Where?
Under the carpet!

THE DOCTOR:
Me, you wretched woman. Me!

MEL: Never! You're nothing like
him. If The Doctor's been harmed
I'll -

100) 1A
High 2sh
101) 3A
2sh fav DOC

THE DOCTOR: (OVER HER) Drop the
melodramatics! Your pathetic
impersonation doesn't fool me.
Incidentally, that wig's not at all
you.

102) 2B
CU MEL

RECORDING PAUSE

2/OB8: Ext.HQGrounds
Urak grovelling: he +
Rani set off for Tard

EPISODE TWO2/8:Int. Lab

Mel/Dr; Your pathetic impersonation doesn't fool me. Incidentally, that wig's not at all you.

O.B.8/Ext. H.Q. Grounds. Day.

- 1) TIGHT 2sh WIG ASKEW, THE STUNNED RANI LIES ON THE GROUND.
URAK tight fg
 Roughly he turns RANI to cam -
 we see her Wig askew
 URAK steps back oos
 She recovers + glowers at URAK straightening Wig
 CASUALLY, HE KICKS THE ARM ASIDE CAUSING HER TO STIR AND RECOVER CONSCIOUSNESS.
 IMMEDIATELY HIS ATTITUDE CHANGES AND HE ATTEMPTS TO ASSIST HER TO HER FEET.)
- 2) 2sh fav URAK / URAK: I am sorry ... Mistress.
 I had ... not seen you dressed ... in these clothes ... before.
 he helps RANI up
 She goes off R-L
 He follows leaving frame RANI: (THRUSTING HIM AWAY) Inquests bore me.

END O.B.8

2/Sc.8:Int.Lab
 'I knew you weren't finished, Rani"

2/OB 8:Ext.HQ Grounds
Urak grovelling: he +
Rani set off for Tardis

9. INT. LABORATORY. DAY.

- 103) 2B 2B-A 1A 3D
- Tight 2sh THE DOCTOR: I knew you weren't
fav MEL finished, Rani. I told Mel
Pan with MEL as much.
+ develop as
they go U/S
holding 2sh MEL: You told me?

THE DOCTOR: Mel.

(HE IS CIRCLING,
OUT OF RANGE,
AND HAS A
STRATAGEM IN
MIND)

MEL: I am Mel. Who's the Rani?

THE DOCTOR: Try looking in the
mirror. The face of evil.

MEL: I've had enough of this
drivel.

(A THREAT MADE
RISIBLE BY THE
DOCTOR, WITH
A KUNG FU YELL,
HE SPRINGS ONTO
THE WORKBENCH
AND STAMPS ON
THE ACETYLENE
TORCH'S TUBING.

(3D next)

*
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EP.TWO

(ON 2B)

THE FLAME DROOPS
TO A PUNY
FLICKER. SPLUTTERS.
DIES.

LEAPING DOWN,
THE DOCTOR TAKES
THE INITIATIVE)

(MEL NIPS TO
THE OTHER
SIDE OF THE
WORKBENCH.

AFTER SEVERAL
FRUSTRATING,
DODGING EVASIONS,
THE DOCTOR
RECOGNISES THE
IMPASSE)

THE DOCTOR: All right, a compromise.
Let me feel your pulse.

MEL: Don't touch me!

104) 3D
MCU DOC

THE DOCTOR: Ahah! The proof of
the pumpkin's in the squeezing!

MEL: You don't even talk like The
Doctor, you miserable fraud!

THE DOCTOR: Let me feel
your pulse - pulses, I should say.
Two of them.

One for each heart! /

105) 1A
2sh

MEL: You're a raving lunatic!

THE DOCTOR: Yes, perhaps I am.
If you're the Rani, I'm dicing
with destruction.

(2A next)

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EP.TWO

(ON 1A)

MEL: And if I'm Mel?

THE DOCTOR: Mel? The worst she'd do is give me carrot juice.

(HE PAUSES,
PERPLEXED)

Pan L to end
on Single DOC

Carrot juice ... what made me think
of that?

106) 2A
Tight 2sh fav MEL

(THE REMARK
HAS CHANGED
MEL'S ATTITUDE.)

MEL DELIBERATELY
TRYING TO CATCH
HIM OUT)

MEL: Perhaps the real Doctor told you. It was his favourite drink.

THE DOCTOR: Favourite? I hate it.

106A) 3D
MCU DOC

MEL: Oh?

106B) 2A
Tight 2sh a/b

THE DOCTOR: Aha! Caught you out,
haven't I?

MEL: (STILL PUZZLED) If you're - the real Doctor, why d'you look like that?

107) 3D
MCU DOC

THE DOCTOR: I've regenerated. And I'm suffering from post regeneration amnesia. As far as I can remember....

(cont...)

108) 2A
2sh fav MEL

(HE RUBS THE
INJECTION MARK -
AN IDEA)

(3D next)

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EP.TWO (ON 2A)

THE DOCTOR: Fair Exchange is no mockery - you feel my pulses. I'll feel yours!

(MEL STILL KEEPS HER DISTANCE)

Look, I'll lean across here with my other hand behind my back; if you want proof I'm a Time Lord.

(HE LEANS ACROSS - AT FULL STRETCH)

109) 3D / Come on!
MCU DOC

110) 2A / (MEL FEELS HIS
Tight 2sh fav PULSES. FROWNS)
MEL

110A) 3D / MEL: A double pulse! Then you really
MCU DOC are The Doctor! /

110B) 2A / THE DOCTOR: That's what I've been
Tight 2sh fav MEL telling you! Now yours.. /

(SHE OFFERS HER WRIST, NO LONGER IN DOUBT)

Tighten

MEL: I know about regeneration,
of course

111) 3D /
On HANDS

Tilt up with them to CU DOC

(FAILING TO FIND A SECOND PULSE, HE PATS HER HAND AS HE LETS IT GO)

(2A next)

EP.TWO

- 45 -

(ON 3D)

112) 2A

2sh fav /3 to clear/
MELPan R with her
to make 2sh
with DOCTHE DOCTOR: We Time Lords have
thirteen lives, Mel./MEL: But - you're completely
different. Nothing like you
were. Face. Height. Hair. Everything's
changed.Then pan R
with DOC
losing MelTHE DOCTOR: Become more of a fool,
too, it seems, Mel. Doesn't bode
well for my seventh persona,
does it? Being so completely
taken in by that wretched Rani.

113) 1A

MCU MEL

MEL: The Rani?/ Is that who
hijacked the Tardis? /

114) 2A

CU DOC

(HE NODS.)

HIS RESTLESS
ATTENTION TURNS
TO THE MONITOR)THE DOCTOR: What is it she wants
me for ...?

RECORDING BREAK

2/OB9a:Ext.Ranis Tardis
Rani enters Tardis -
leaving Urak outside

NEW PAGE

- 45a -

*

EP.TWO2/9:Int.LabMel:The Rani? Is that who hijacked Tardis?Dr: What is it she wants me for?O.B. 9a.RANI as MELExt. Rani's Tardis. Day.

1)

MLS TARDIS -
 see reflection of
 RANI/URAK as they
 enter R-L

(THE RANI AND URAK.
 SHE ENTERS HER TARDIS
 (THE WARDROBE WITH
 CONCENTRIC RINGS) URAK
 GOES TO FOLLOW)

RANI: Where do you think you're
 going?

URAK: With you, Mistress ...

RANI: I've told you not to enter
 my Tardis without permission!
 Stay here!

See her go behind
 as if into Tardis

(SHE ENTERS)

2)

CU URAK
 (reac-disgruntled)

END. O.B. 9a.

OB9A:Ext.HQ GROUNDS
 Tkona in Front Lab HQ
 he looks skywards

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EP.TWO
2/O.B.9A; Ext.Rani's Tardis
 MCU disgruntled Urak outside
 Rani's Tardis

<u>O.B. 9b.</u>	
<u>Ext. Outside HQ Grounds. Day.</u>	
1) <u>CAM.1 on MODEL</u> <u>CAM.2 on Lab.Ent.</u> with fg Rocks IKONA ents from behind cam + takes cover behind Rocks fg	IKONA has returned to the fringe of the lab complex where he left Mel. Insert Model Shot of lab complex. RESUME ON IKONA. He looks away from the lab complex and squints skywards.
2) <u>MCU IKONA -</u> he squints skywards	<u>END O.B. 9b.</u>

2/Mod.4: Deep Space
 To asteroid shot on Lab Screen

- 46 -

2/OB9b:Ext.H.Q.Grounds
Ikona rtns to where he
left Mel

MODEL SHOT 4:

Ext. Deep Space. Day.

The asteroid of Strange
Matter travels in orbit
round the planet of
Lakertya.

END MODEL SHOT 4.

2/10:Int.Lab
Asteroid on screen

2/Mod.4:Ext.Deep Space
Asteroid travels round
Lakertya (MODEL SHOT)

10. INT. LABORATORY. DAY.

2D 1C : 4B : 2D 3C

TIGHT on SCREEN
(ALREADY RECORDED)
Ep.2/sc.2 pg.8
SHOT 51

(TIGHT ON THE
MONITOR SCREEN.)

THE SHADOW OF
THE ASTEROID
IS TRAVELLING
OVER THE PLANET
OF LAKERTYA.

A FINGER JABS
AT THE ASTEROID.

PULL BACK)

THE DOCTOR: Strange Matter.

115) 1C
2sh

MEL: Never heard of it.

THE DOCTOR: You should have, Mel.
A Princetown physicist discovered
it in the Earth year nineteen eighty-
four.

MEL: Computers are my speciality,
not nuclear physics.

THE DOCTOR: It's an incredibly
dense form of matter. A lump the
size of this - (THUMPING THE
WORKBENCH) - would weigh more than
your planet Earth.

(3C next)

- 49 -

EP.TWO
(ON 1C)

(MEL BLINKS
AT THE SCREEN
IN AWE)

MEL: What can the Rani's interest
be?

On SCREEN
SHOT 51

THE DOCTOR: An astute question,
If that asteroid exploded, it
would send off a blast of gamma rays
equivalent to a supernova! -----/

116) 1C
Tighter 2sh
Switches off Screen
Pan L with them

(HE PROWLS
THE LAB, TRACING
THE PIPES)

MEL: (GAZING AT ASTEROID) And then
it'd be goodbye Lakertya.

THE DOCTOR: And everything else
in this corner of the galaxy. When
the Rani dabbles, she dabbles on a
grand scale. Go & listen.
-----/

117) 3C
MCU MEL
DO END of SCENE

(HE HAS HIS EAR
PRESSED TO THE
PANEL OF THE
SPHERICAL CHAMBER.)

MEL OBEYS.

Overscene the
throbbing)

MEL: Weird. Like a giant heartbeat.

118) 1C
2sh -
develop as they
come fwd

(HE STRIDES AWAY,
RAPPING THE
MACHINE AND THE
CRYSTAL TANK)

(2D next)

- 50 -

EP.TWO

(ON 1C)

THE DOCTOR: But why, Mel? Why?
What's she up to? It starts
here!

Pan L with DOC
to Arcade Door

(HE RAPS ON
THE ARCADE
DOOR)

119) 2D (cont over.....)
MS MEL -
pan L with her to 2sh

(4B next)

- 50 -

- 51 -

(ON 2D)

MEL: (VOICE) Forget it, Doctor.
Let's high-tail
and get away from here.

THE DOCTOR: (VOICE) What! Abandon
these Lakertyans to the machinations of
the Rani. Impossible!

120) 4B
2sh BEYUS/FAROON
listening

11. INT. ARCADE. DAY.

THE DOCTOR: Given time, I could
work out the combination.

BEYUS: (VOICE) Nine - five - three

(CUT to 2D)

- 51 -

12. INT. LABORATORY. DAY.

121) 2D 2D 3D 5A 4B
2sh DOC/MEL

THE DOCTOR: Did you hear a voice?
 Or am I hallucinating?

MEL: Go on! Quick! Nine - five -
 three!

THE DOCTOR: (CODING IN NUMBERS)
 Who'd've thought she'd've been so
 obvious? That's my age -

(THE DOOR SWINGS
 OPEN TO REVEAL
 BEYUS AND FAROON)

122) 3D - and the Rani's! /

WSh - as door opens
 it reveals BEYUS/FAROON

+ 5A
 for CSO if necessary or on Picture Store

123) 4B
 Tight 2sh MEL/DOC
 over Beyüs's Shoulder

PAUSE :

117) 3C
 MCU MEL listening
 at door of Sph'Chbr

2/13:Int.Rani's Tardis
 Rani with amber plastic -
 she cuts it to size + exits
 + Ext Tardis

2/12: Int. Lab

Beyus calls out comb'tn
Door opens into Arcade
to reveal Beyus/Faroon

/NOTE: CAMS 2 + 3 CHANGE pos/
+ SWOP CARDS

1st PASS

- 111) 2E
WSh - let RANI
~~come~~ fg - go
upstage + exit
+
3D
On MODEL

13. INT. RANI'S TARDIS. WORKROOM.

2E 3D on Model

(THE RANI IS
SORTING THROUGH
SHEETS OF PLASTIC
IN A RACK AMIDST
THE MISCELLANEOUS
COLLECTION IN
HER WORKROOM.

SHE SELECTS AN
AMBER SHEET AND
EXITS)

2nd PASS

- 112) 2E
MCU RANI
+
3D
On MODEL

2/OB 10:Ext. Rani's Tat
Rani-Urak to find girl

NB: LASER BEAM
to be added Post-Prod

RECORDING BREAK

* *

EP. TWO

2/13: Int.Rani's Tardis
She exits with amber sheet

O.B. 10

Ext. Grounds. HQ. Outside Rani's Tardis. Day.

- 1) MCU URAK -
he turns round
into shot
URAK waits beside
the wardrobe.

2) MS RANI R-L out of
Tardis
Carrying the plastic
sheet, the RANI
steps from the
wardrobe.
Develop to 2sh as
she joins URAK
They start off
together
RANI stops
RANI: The girl's on the loose.
Find her before she
finds the Doctor.
She goes on L-R
URAK: Yes, Mistress ...
He goes past
TIGHT to cam L
They go their
different ways.

END O.B. 10

2/14: Int.Arcade
Darwin..Za Panate...
Louis Pasteur

- 55 -

2/0B 10:Ext.Rani's Tardis
Rani -Urak to find girl

/NO SHOT 124/

14. INT. ARCADE. DAY.

- 125) 4B 5B 4B : 4E
MS MEL
as DOC appears
make 2sh (MEL IS READING
THE LABELS
AFFIXED TO THE
OFF-SET CABINETS)
- + develop
to 3sh as
BEYUS xs R-L fg MEL: Hypatia....Einstein,.....
- BEYUS: Names which are meaningless
to us.
- * THE DOCTOR: Geniuses. Every one of
them. The Rani's brought together
the most creative minds and the most
powerful matter in the Universe. /
-
- 126) 4E
MCU FAROON
DO END of SCENE 16 FAROON: She's a murderer. Sarn was not
c/s 55 her first victim. There have been
many.../
-
- 127) 4B
4sh -
let MEL go R THE DOCTOR: The scope of her
imagination is breathtaking.
- BEYUS: (BITTERLY) You sound as
though you admire her.
- (BEYUS PLACES HIS HAND
ON FAROON'S SHOULDER)
- THE DOCTOR: Not admiration.
Fascinationg. And sadness. If only
the Rani could have directed her
exceptional talents for good. /
-
- 128) 5B
On DOC's Cabinet -
let MEL x frame L-R

- 55 -

- 56 -

EP.TWO

(ON 5B)

(MEL HAS REACHED
THE VACANT CABINET)

MEL: (CALLING) The fascination
is mutual.

Let DOC in
for 2sh

(TAPPING CABINET)

She's reserved this one for you!

PAUSE :

CU 'THE DOCTOR'
ALREADY RECORDED
(SHOT 58)

CU DOCTOR
ALREADY RECORDED
(SHOT 60)

2/OB 11:Ext. H.Q.
Rani (wig) + amber sheet
en route for Lab
(Up Tetrapts on a Stick)

/ NO SHOTS 129+130 /

/ RUN ON /

- 56 -

- 57 -

EP.TWO

2/14: Int.Arcade

looking at Doc's cabinet

Mel:'She's reserved this for you'

O.B. 11

Ext. Grounds of HQ. Day.

1)

MS RANI (Mel)
holding Sheet
Pan her R into
Entrance
(TETRAPS on
STICK fg)

Clutching the
plastic sheet,
the Rani is en
route for the
lab.

END O.B. 11

2/k5: Int.Arcade

2/15: Int.Arcade

Doc wonders what he can
contribute that geniuses
can't

- 57 -

2/OB 11:Ext. H.Q.
Rani (wig) + amber sheet
en route for Lab

15. INT. ARCADE. DAY.

131) 4E 4E 5A
4sh - let
THEM go R
Hold on FAROON THE DOCTOR: What is it I can
contribute that these other
geniuses can't.

(HE WANDERS
INTO THE LAB)

MEL: You're a Time Lord.

+
5A
PBU for CSO

THE DOCTOR: With a unique
conceptual understanding of
the properties of Time.

/ RUN ON /

2/16:Int.Lab

2/15:Int.Arcade
Doc

16. INT. LABORATORY. DAY.

132) 2B 2B 1A 3D + 4E C/In Faroon
 3sh -
 pan R with DOC

(BEYUS HAS CROSSED
 TO THE MAIN
 ENTRANCE, LISTENING
 ANXIOUSLY)

(ABRUPTLY TO BEYUS) Do you know what's
 behind that door?

(POINTING TO
 THE SPHERICAL
 CHAMBER)

Tighten

BEYUS: I've never permitted
 to see.

THE DOCTOR: Pity. Beyus, why have you
 um - er - assisted?

Switch on Screen
/Q FAROON/
 133) 3D
 MS FAROON closing Door
/Q DOOR L TO CLOSE/
 (1A next)

BEYUS: Collaborated is the word
 you've avoiding, Doctor. I've no
 choice -

- 60 -

EP.TWO

(ON 3D)

FAROON: She's coming!

Let her go

134) 1A

WShot /3 to clear/

Pan R with FAROON
to see them go
+ Door R close

/Q DOOR R to close/

Then come down as
DOC ents Pyramid R

(IN THE GENERAL
SCRAMBLE, THE
DOCTOR BUNDLES
MEL INTO THE
ARCADE)

THE DOCTOR: Quick Beyus, take Mel

FAROON: (FROM ARCADE) I'll take
her with me.

(THE DOCTOR BEGINS
TO SHUT THE DOOR)

MEL: Doctor! You can't stay!

PAUSE :

THE DOCTOR: Go, Mel! Go!

/SHOT 135 ALREADY
RECORDED c/s pg.31/

DO C/IN for SC.14
C/Script pg.51

(HE SLAMS THE
DOOR AND SCAMPERS
AWAY IN A NOT
TOO CONVINCING
SHOW OF NON-
CHALANCE AS THE
RANI ENTERS.

DIASTER!

126) 4E
MCU FAROON

"She's a murderer..."

HE BECOMES AWARE
HE'S FORGOTTEN
TO SWITCH OFF
THE MONITOR.

HE GRABS THE
SHEET OF PLASTIC
AS A DIVERSION)

END OF RECORDING - DAY 1

(BLUSTERING) Let me see. Yes. Yes.
That's polyethersulphone. Excellent.
How clever of you, Mel. Where did
you find it?

- 60X-

PART OF EP.TWO/SC.16: INT. LABORATORY
CAM.2C

MEL: She's coming!

(IN THE GENERAL SCRAMBLE, THE DOCTOR BUNDLES MEL INTO THE ARCADE)

THE DOCTOR: Look after Mel, Beyus!

FAROON: (FROM ARCADE) I'll take her with me.

(THE DOCTOR BEGINS TO SHUT THE DOOR)

MEL: Doctor! You can't stay!

THE DOCTOR: Go, Mel! Go!

(HE SLAMS THE DOOR AND SCAMPERS AWAY IN A NOT TOO CONVINCING SHOW OF NON-CHALANCE AS THE RANI ENTERS.

DIASTER!

HE BECOMES AWARE HE'S FORGOTTEN TO SWITCH OFF THE MONITOR.

HE GRABS THE SHEET OF PLASTIC AS A DIVERSION)

135) 2C
On DOOR as it opens to reveal RANI

Let her come fwd to switch off Screen

/Q DOOR L TO OPEN/

/Q SCREEN OFF/

Track with her to pos.B to make 2sh with DOC

(BLUSTERING) Let me see. Yes. Yes. That's polyethersulphone. Excellent. How clever of you, Mel. Where did you find it?

PYRAMID MACHINE ⁽¹⁰⁾ - 61 -

EP.TWO

CAM. 4G

/PES/

RANI: Storeroom. Why's the monitor on?

THE DOCTOR: On? Is it? The monitor? I was just trying to jog my memory. No luck though. Hold the other end, Mel.

122) 4G

On DOC -
let RANI in to
make 2sh

(HE IS FIXING
THE PLASTIC
ONTO THE MACHINE)

They begin to
fiddle with
Plastic

2/17: Int.Arcade
Beyus pushes Mel/Faroon

- 61X-

(ON 2B)

/PES/

RANI: Storeroom. Why's the monitor on?

THE DOCTOR: On? Is it? The monitor? I was just trying to jog my memory. No luck though. Hold the other end, Mel.

(HE IS FIXING
THE PLASTIC
ONTO THE MACHINE)

/NO SHOT 80/

RECORDING PAUSE

2/17: Int.Arcade
Beyus pushes Mel/Faroon ou

- 62 -

2/16: Int.Lab

17. INT. ARCADE. DAY.

- 81) 4F Single BEYUS - 4F
make 3sh
then let MEL/FAROON
go L
HOLD on BEYUS
then let him go L

(MEL AND FAROON
HURRY THROUGH
THE EXIT)

PAUSE :

- 62 -

2/17: Int.Arcade
Beyus pushes Mel/Faroon
out

18. INT. LABORATORY. DAY.

CAM. 4G

(THE PLASTIC
SHEET IS ALMOST
IN PLACE AND
THE DOCTOR IS
TIGHTENING
THE CLIPS)

123) 4G
2sh seeing
Plastic being
inserted

THE DOCTOR:

You're not
concentrating, Mel. Hold the sheet
still. I'll have to manoeuvre
it into position.

RANI: You're rather adept at
manoeuvring, aren't you, Doctor.

(A FLICKER OF
UNCERTAINTY
FROM THE DOCTOR)

Let DOC go
Hold on RANI's
reac

Let RANI go

THE DOCTOR: Ah well, where there's
a will there's a Tom, Dick and Harry.

(THE PLASTIC SHEET
IS IN POSITION)

2/17: Int.Arcade
 Beyus pushes Mel/Faroon
 out

18. INT. LABORATORY. DAY.

82) 2B
 2sh DOC/RANI

4A 2B 1A 3D

(THE PLASTIC
 SHEET IS ALMOST
 IN PLACE AND
 THE DOCTOR IS
 TIGHTENING
 THE CLIPS)

/NO SHOT 83/

THE DOCTOR: You're not
 concentrating, Mel. Hold it steady
 I've got to manoeuvre
 it into position.

RANI: You're quite adept at
 manoeuvring, aren't you, Doctor.

(A FLICKER OF
 UNCERTAINTY
 FROM THE DOCTOR)

Let DOC go

Hold on RANI

THE DOCTOR: Ah well, where there's
 a will there's a Tom, Dick and Harriet.

(THE PLASTIC SHEET
 IS IN POSITION)

(4A next)

- 64 -

EP.TWO

(ON 2B)

Pan L with
RANI to
make 2sh

RANI: Do I take it the machine's now operational?

THE DOCTOR: No, no, no, no!
There's information I simply must have before I make the final delicate adjustments.

RANI: Such as?

THE DOCTOR: Ideally, what's behind that door?

(HE POINTS AT
THE SPHERICAL
CHAMBER)

RANI: Less ideally?

THE DOCTOR: The identity of this rather interesting substance.

(HE DIPS HIS FINGER
INTO THE GOO
IN THE CRYSTAL
TANK)

RANI: The information's essential, is it?

THE DOCTOR: Crucial.

84) 4A
CU 'Start' BUTTON

RANI: So if I told you its chemical composition, I could do that

(SHE STABS THE
START BUTTON)

85) 1A
High W/Sh -
everything working

THE DOCTOR: Stop! You can't!

(3D next)

- 65 -

EP.TWO/Sc.18 cont:

EP.TWO

(ON 2B)

(THE DOCTOR'S
VOICE IS DROWNED
BY A COMPOSITE
DIN OF GURGLING,
ENGINE WHINE,
AND STACCATO
CRACKS FROM THE
CATALYST AS THE
FERMENTING,
GLUTINOUS LIQUID
OOZES THROUGH
THE ELABORATE
APPARATUS.

87) 2A
Tight 2sh fav RANI

THE RANI IS REGARDING
THE DOCTOR WITH
COOL APPRAISAL)

RANI: You know, don't you!

(SHE STRIPS OFF
THE WIG)

88) 3D
MCU DOC

89) 2A
MCU RANI

But your usefulness is not yet over.
You've another role to play.

90) 1A
2sh -
after struggle
Pan L with DOC

(WILDLY, THE DOCTOR
SNATCHES UP HIS
MESS OF FLEX
AND CABLES AND
TOSSES IT OVER
THE RANI.

DASHING TO THE
ARCADE DOOR, HE
DABS IN THE
COMBINATION NUMBER)

/ RUN ON /

2/19: Int.Arcade
Beyus- Doc bursts in

- 66 -

2/18: Int. Lab
Rani (wig) realises Doc
knows who she is

19. INT. ARCADE. DAY.

- | | | |
|-----|---|--|
| 91) | <u>4B</u> | 5B 4B: |
| | Pick up DOC -
pan him L past
BEYUS to Grating | (BEYUS IS ALONE
IN THE ARCADE
AS THE DOCTOR
BURSTS IN AND
HARES OFF IN
THE DIRECTION
OF THE EYRIE) |
| 92) | <u>5B</u>
MCU BEYUS | |

PAUSE :

To Eyrie:
Doc goes down

- 66 -

- 67 -

From: Doc in Eyrie

20. INT. LABORATORY. DAY.

93)

1A

MS RANI -
pan her L

1A

(DISENTANGLING
HERSELF
THE
RANI HURRIES
TOWARDS THE ARCADE
DOOR)

(CUT to 4B)

/ RUN ON /

- 67 -

2/ : Int.Arcade
Doc lifts grid

21. INT. PORTAL. EYRIE. DAY.

- | | | |
|-----|--|---|
| 33) | <u>5A</u> | <u>5A</u> |
| | L/A DOC as he ents
see him close Grid
+ look about him

Slowly TIGHTEN
+ let him go L | (THE DOCTOR
PAUSES, UNCERTAIN
WHICH WAY TO
RUN.

HE OPTS TO
GO INTO THE
EYRIE) |

RECORDING PAUSE

2/ : Int.Lab
Rani frees herself from
Scarf

- 69 -

22. INT. ARCADE. DAY.

- 94) 4B 5B 4B
MS RANI -
pan L ax BEYUS (COMING FROM THE
LAB, THE RANI
IGNORES THE
IMPASSIVE BEYUS
AND RUSHES IN
THE DIRECTION OF
THE EYRIE)
95) 5B
MCU BEYUS

RECORDING BREAK

2/23: Int.Eyrie
Rani enters

- 69 -

23. INT. EYRIE. DAY.

(IN DISMAY,
THE DOCTOR
BLINKS AT THE
CREATURES HANGING
FROM THE RAFTERS)

24. INT. PORTAL. EYRIE. DAY.

(THE RANI PAUSES,
DECIDES TO
CHECK THE EYRIE)

2/24: Int. Arcade
Rani - will check Eyrie
+ opens grid

/Q RANI/

25. INT. EYRIE. DAY.

- 34) 5A 4A 5A 1D : 4B 5B : 4C + 2D on Tetrap Model
L/A MS RANI as she ents Develop tracking back with her as she comes down + let her go R
(FROM THE THRESHOLD, THE RANI LOOKS ABOUT, NO SIGN OF THE DOCTOR.
SHE CROUCHES TO INSPECT THE GAP BETWEEN THE HANGING TETRAPS AND THE FLOOR, NO SIGN OF HER QUARRY'S LEGS.
- 35) 1D CU RANI

CU RANI
SHE EXITS.
- 36) 4C O/Sh RANI seeing TETRAPS + 2D on TETRAP Model
NB: DO at END of SC

TRACK PAST THE TETRAPS TO FIND THE DOCTOR SUSPENDED FROM THE RAFTERS (RIGHT WAY UP).

35) cont on 1D CU RANI a/b Let her go

GINGERLY, HE LOWERS HIMSELF TO THE FLOOR AND EXHALES A SIGH OF RELIEF.
- 37) High W/Sh on Rostra or on Dolphin Arm on Ped DOC fg by Quigley on Rostra 2 TETRAPS hanging + RANI bg

THE UPSIDE DOWN HEAD OF A SLEEPING TETRAP IS LEVEL WITH THE DOCTOR'S FACE.
- 38) /PAUSE/ 5A MCU RANI - as she goes pan R with her to exit

ITS VEINED, EYE SNAPS OPEN, AND ITS FORKED TONGUE DARTS BETWEEN THE RAZOR SHARP CUSPIDS)
- PAUSE (Richard stands on Rostra)
39) 4A
High/Sh a/b - see DOC clamber down TETRAP drops into fg OTHERS surround DOC

PAUSE : CAMS 4 + 5 HAND-HELD to Pos. B

- 72A -

Ep.2/Sc.25 continued

40) 4B
MS DOC

Repeat action as he
is cut off + forced
into corner

Develop with him

To:

To: Closing Titles

41) 5B
CU ANIMATRONIC HEAD
NB: DO AFTER 42

42) 4B
CU DOCTOR -
shock horror

PAUSE

DO 5B (SHOT 41)
CU ANIMATRONIC HEAD H/HELD

DO 4C + 2D (SHOT 36)
O/Shoulder RANI + MODEL
+ CSO + HANGING TETRAPS

RECORDING BREAK

CLOSING CREDITS

- 1) Theme Music composed by
RON GRAINGER

Theme arrangement and
Incidental Music
KEFF McCULLOCH

Special Sound
DICK MILLS

- 2) Production Manager
TONY REDSTON

Production Associate
ANN FAGGETTER

Production Assistant
JOY SINCLAIR

Assistant Floor Managers
JOANNA NEWBERRY
CHRISTOPHER SANDEMAN

- 3) O.B. Lighting
IAN DOW

O.B. Sound
DOUG WHITTAKER

O.B. Cameramen
ALASTAIR MITCHELL
JOHN HAWES

- 4) Visual Effects Designer
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Video Effects
DAVE CHAPMAN

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- 5) Technical Co-Ordinator
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